

1978 ANNUAL REPORT

Museum News The Toledo Museum of Art

Remarks of the President



This past year has been an exceptionally fine one for the Museum. Roger Mandle, now in his second year as Director, has shown creative and intellectual leadership and has proved to be a most effective administrator. This Museum has been blessed throughout its history to have had truly outstanding Directors.

During this past year, a long-range planning committee has continued to develop comprehensive plans for the future of the Museum. The committee has studied needs of the Museum: financial, physical, programmatic and organizational, necessary to continue the great traditions established in the past.

We have maintained a balanced budget, a rare and difficult feat in today's inflationary world. Important additions were made to the collections. And progress has been made in many other areas including improvement in the physical plant, development of new administrative procedures and creation of new and varied programs for the public.

In order to maintain its leadership role as a community gathering place for the arts, it will be necessary to inspire even greater support from individuals, corporations, and private foundations. In this way we will be able to continue providing the community with the enrichment, vitality and employment it has come to expect from our Museum.

The Toledo Museum is fortunate to have an excellent staff and devoted Trustees and volunteers who create the variety of activities offered to the public. The Museum is equally fortunate to receive the generous contributions of art, energy, talent and funds from its many friends. Together, all of us have built an enduring, living and world-renowned institution. On behalf of the Officers and Trustees, our gratitude is extended to everyone who is helping.

Samuel G. Carson
President

Museum News

The Toledo Museum of Art, Toledo, Ohio
Volume 21, Number 1, 1979

Report of the Director

This report covers the fiscal year ending August 31 during which the staff and Trustees had a chance to test the quality and accuracy of their judgments in the preparation of long-range goals in four major areas: the growth of the collections, programs, fiscal strength, and building maintenance and renovation. In nearly every aspect of the Museum's operations, the staff strove to improve and expand the role of the Museum in the region. At every level, the staff has reaffirmed its commitment to the highest possible quality of public service, and to working together to achieve it.

Major exhibitions for the year provided extraordinary opportunities for encountering works of art that complemented the Museum's own collection and activities. *Silver for the Gods: 800 Years of Greek and Roman Silver*, organized by Kurt Luckner, Curator of Ancient Art, featured over 150 objects from the 6th century B.C. to the 4th century A.D. assembled from major museums and private collections in Europe and America. This extraordinary exhibition, supported by a grant from the National Endowment for the Arts, drew over 20,000 visitors. The catalogue for it is the



Instructor Peter Elloian with printmaking class

most comprehensive survey of this subject, and has now sold out. The exhibition went on to equal success at the William Rockhill Nelson Gallery in Kansas City and the Kimbell Art Museum in Fort Worth.

The Museum President's Council and general membership previewed *The Cut and Engraved Glass of Corning* exhibition which featured glistening glass objects made by early artisans of Corning, New York. *Kenneth Noland: A Retrospective* presented the bold stripes, targets, and chevrons which characterize the work of one of America's leading contemporary artists.

Our major spring exhibition, *Impresario Ambroise Vollard*, filled the William E. Levis Exhibition Gallery with more than 400 prints, illustrated books, drawings, and sculptures by major modern masters that were commissioned by France's greatest patron and impresario of the visual arts of his time. Also offered in the spring, *German Expressionist Drawings from the Collection of Thomas Bergen* captured the vigor of this early 20th century movement strongly influenced by the primitive arts.

The 60th Annual Toledo Area Artists' Exhibition

drew nearly 700 entries, and was followed by *Focus '78*, an high school art exhibition organized by area art teachers which featured student work of fine quality.

Roberta Waddell, our new Curator of Prints, organized many exhibitions of works of art on paper in the Museum's Print Galleries and under the auspices of the Kress Foundation grant for the Museum's Research Center, coordinated a lecture series on the graphic arts and acted as mentor of a Kress Fellow in Prints and Drawings.

The Museum's success in special project grant-funding efforts continued to be remarkable. The Museum was awarded a National Endowment for the Humanities Challenge Grant of \$133,000, and in the first year of this three year program over 90% of the matching funds were gathered, thanks to the response of the Museum's supporters by increasing their contributions. The Museum also received a \$302,946 grant from the National Endowment for the Humanities to create new adult learning opportunities through a three year learning museum program of lectures, films, concerts, and other special events. The Museum is one



Visitors to the Ambroise Vollard exhibition

Great Gallery concert



of very few in the country invited to participate in this program.

The National Endowment for the Arts also awarded the Museum special project funds, including grants for the publication of a catalogue of the American paintings collection, and for a future exhibition of *Masterpieces of Dutch Silver* organized in cooperation with the Amsterdam Rijksmuseum and the Boston Museum of Fine Arts. The Museum also received funds from this source to continue its education fellowship program, to establish a series of dramatic presentations by the Greenfield Village Players, and also to establish an arts education collaborative program with the area schools.

The Ohio Arts Council awarded the Museum \$117,150 which the Museum used for special exhibitions, and for other educational and promotional projects.

The Museum's renowned Peristyle and Great Gallery Series programs thrived once again. This year's Peristyle series played to capacity audiences. Joyce Smar, Supervisor of Music, undertook a study of the music education program and began a series of adult offerings in music appreciation. She also initiated Gallery Gigs, a series of informal monthly Friday noontime concerts.

In cooperation with the public schools, she established a series of in-gallery concert demonstrations by distinguished area musicians in which children hear period instruments played and described. The volunteer Music Docents also gave stimulating tours which correlated aspects of music with the visual arts.

The Museum's Studio Art free classes for children and its free school guided tour program both suffered greatly from the harsh winter and the financial problems of area schools. Nonetheless, attendance figures are impressive. Registrations for Saturday classes totaled 3,200, and over 113,988 were given guided tours by the Museum's skilled volunteer Docents. The Museum laid special emphasis on its important Bus Fund to support school visit costs, and broadened the opportunities for area schools' use of it. Museum Members responded well, creating a sizeable fund.

The Museum sponsored a number of special events during the year, including a *Holiday Festival of Lights* in December, and the spring Family Day, *Une Fête de Printemps*. An unprecedented number of families took part in these activities, confirming the Museum's role as a community gathering place. Four film series and a

The new Bookstore



series of architectural walking tours were offered, programs which proved so successful that they have been repeated thereafter with substantial attendance and media coverage. A variety of lectures were funded by the Knight Youth Lecture Fund and the Kress Foundation Research Center Grant. While in the past lectures have had small audiences, recent lecture programs have attracted overflow attendance.

The Museum's long-standing relationship with the University of Toledo continues to develop constructively. Art history courses offered by the Museum have been expanded to include an art history major for University students. Dr. James Moore and Dr. Ricki Weinberger have joined Mrs. Carolyn Elloian to offer a broadened curriculum. An interdisciplinary summer institute was held in cooperation with the University, and nine students took part in a special advanced glass-blowing workshop. A faculty steering committee has met regularly with the Director to develop long-range curriculum plans and physical improvements.

Continuing education classes were made more attractive by new subject offerings and instructional staff, including courses in advertising design, quilt

making and the needle arts, as well as the longer established courses. Over 900 adults enrolled in classes during the fiscal year. Several corporations continued to support art appreciation courses for employees on location at their own facilities. The Museum made an important move towards developing a regional base by the creation of a new Findlay area Museum membership group of nearly 150 families. Called FAMTAM, this group plans its own program with the Museum's assistance to take advantage of all our current offerings, including travel opportunities and film programs. It is hoped that this concept can be expanded to include other neighboring communities in our region.

As part of the Museum's long-range physical renovation program, dramatic changes were made in the School of Design facilities including a new student entrance with its own driveway for safety and convenience made possible by funds from the Alice C. Terhune bequest. This construction program also provided for two new classrooms, slide library, audiovisual facilities, student lounge, student gallery, new offices for fifteen staff members, and a new Student Entrance Pavilion. With funds from the National Endowment for the Humanities Challenge Grant, the Museum replaced the roof and completed work on the

outmoded electrical system in certain parts of the building.

Attendance at the Museum declined for the first time in many years, and analysis shows that this drop was due to weather and school-related problems. Attendance was approximately 315,000, but adult attendance increased over the previous year. Membership continued to climb, totalling over 8300 members thanks to the efforts of some 700 volunteers soliciting contributions for the Museum. By the year's end, over 450 families, foundations, and corporations were members of the President's Council due to the hard work of the Endowment Development Committee.

The new Museum Bookstore opened and volume of sales increased dramatically due to the far larger selection of books, reproductions, and other Museum-related materials. The Museum's School Supply Store which has served art students exclusively for the past decades, was given a face lifting, and new materials are now available there.

The Museum has made extraordinary acquisitions which continue to build its renowned collections. Based on a survey which was accomplished by the curatorial staff, Director, Art Committee, and confirmed by the Trustees, the Museum has sought to build on its strengths, adding works of art of the highest possible quality and condition. The curators have worked to clean and reinstall the glass collection, and to rearticulate the decorative arts bays. A vigorous conservation program has been undertaken in cooperation with the Detroit Institute of Arts, the Metropolitan Museum, and the Intermuseum Conservation Laboratories at Oberlin. Research on the collection continues, and the American Paintings Catalogue is nearing completion.

In addition to its work to confirm the four major long-range objectives of the Museum, the staff has worked together on the development of an affirmative action program, and a new staff development program to provide professional growth opportunities for employees. The Trustees recently approved a new and more modern pension plan for eligible full-time employees. A new Personnel Handbook has also appeared.

With the donated assistance of financial consultants, the Museum has created a new fiscal management program. This bookkeeping system will provide far more complete and accurate information, and better

fiscal control. It will also enable project managers to have more complete authority for the destiny of their departments and programs. This fiscal program, like other programs developed in the Museum, was a result of consultation and work among many departments. By working together, our staff has come to know more about its capabilities and promise.

Because one of our goals was to maintain a balanced budget, we are proud to have finished the year virtually debt free. Thanks to the efforts of our cost-conscious staff, the Museum Aides, Friends, the 600 other volunteer membership campaign workers, full concert halls, increased Bookstore sales, and good class enrollments, we are able to look forward to a bright future. This future is only assured, however, by the continued hard work of all who know the importance of the Museum in Toledo's cultural life. Our endowment effort has to maintain the dramatic momentum which has brought the Museum to its current fiscal strength.

A rule which is well learned throughout the Museum now is "never assume anything." We cannot assume that the high standards that our predecessors have established for the Museum, its collection and its public services will continue without our diligence. We cannot assume that the Museum's endowments will continue to grow without our ability to provide inspiring programs deserving of community support. We cannot assume that all current factors on the community and national scene will remain the same; we must remain flexible, creative, perceptive, and adaptable to change.

For so many in our region, the Museum represents the major humanizing force in their lives. With every new work of art or Member added, with the increase in class enrollments, our responsibilities grow. Our visitors measure our Museum by the quality of their experiences here. Thanks to the talent and efforts of the staff our visitors are not often disappointed. Thanks to our Trustees and volunteers we can be confident that the Museum will continue to flourish, ensuring that the expectations of future generations will be fulfilled.

Roger Mandle
Director

The Collections

WORKS OF ART ACQUIRED BY PURCHASE

The past year presented the director and curators with many opportunities which have broadened in exceptional ways the quality and scope of distinguished works of art available to everyone living in this region.

These comments are intended to draw special attention to a few of the major works of art among 136 that were added to the Museum's collections this year. Unless otherwise mentioned, purchases have been made with funds received from the Libbey bequests. Works of art acquired with these funds are designated as gifts of Edward Drummond Libbey or Florence Scott Libbey, following their wishes.

Among works of art from the ancient world mention must be made of the bronze Herakles, among the best figures of its type known, from the Etruscan civilization of central Italy. Of approximately the same date, about 330 B.C., but from the Greek colony of Apulia in southern Italy are two monumental tomb vases which give the Museum's noted collection of Greek vases its finest examples of this distinctive style.

Among the greatest works of art ever to enter Toledo's collection is Rembrandt's magesterial *Man in a Fur-Lined Coat*, acquired with funds bequeathed by Toledo attorney and industrialist Clarence Brown. Long recognized by Rembrandt scholars for its remarkable quality, this painting brings to our noted Dutch pictures a splendid, mature work by Holland's greatest artist. In different respects, three other paintings are also of the highest importance. One is *The Flight into Egypt* by the Italian Renaissance master Jacopo Bassano. This remarkably preserved canvas, unknown until recently, is our outstanding painting of the Venetian sixteenth century, a fountainhead for later European painting. Painted in Antwerp barely a generation later, Joachim Beuckelaer's *Poultry Sellers* shows this pioneer of still life and genre subjects adapting Italian ideals to Northern realist taste in a picture whose quality and condition are equally extraordinary. The acquisition of Willem van de Velde the Younger's *Ships in a Stormy Sea*, a long-famous masterpiece by the principal Dutch marine specialist, was an unrivalled opportunity to represent this phase of seventeenth century painting at its height.

Our strong eighteenth century French collection has been broadened with Hubert Robert's delightfully

Herakles. Etruscan, late 4th-3rd century B.C.
Bronze, ht. 9½ in. (24.2 cm). 78.22



ironic view of the Roman workshop of a restorer of ancient sculpture. The moving portrait of his wife by the English Pre-Raphaelite painter William Holman Hunt, and the refined, and technically innovative *Jeanne Günzburger* by the Swiss pioneer of the modern movement, Ferdinand Hodler, show in very different ways the intense individuality of these two important men. These paintings are complemented by the spirited marble bust of George IV, King of England, by Sir Francis Chantrey.

The opportunity to acquire Piet Mondrian's *Red, Blue and Yellow* has brought us a work of great quality by a crucial artist of our century. Two contemporary American pictures highlight substantial activity by the Museum in this field, Fairfield Porter's portrait of the influential poet and art critic Frank O'Hara, and the elegant *Blue Ellipse* by Ilya Bolotowsky.

Of special importance for the Museum's collections of modern and contemporary art are three color lithographs. *Scène de famille* by Pierre Bonnard, Fernand



The Baltimore Painter. Volute Krater. Greek, from Apulia, southern Italy, ca. 330-320 B.C. Earthenware with slip decoration, ht. (with restored foot) 40 $\frac{7}{8}$ in. (103.9 cm). 77.45



The Baltimore Painter. Amphora. Greek, from Apulia, southern Italy, ca. 330-320 B.C. Earthenware with slip decoration, ht. (with restored foot) 40 $\frac{3}{4}$ in. (103.5 cm). 77.46



Jacopo Bassano, Italian, ca. 1515-1592. *The Flight into Egypt*, ca. 1540-45. Oil on canvas, 61 x 79½ in. (155 x 201 cm). 77.41



Joachim Beuckelaer, Flemish, ca. 1535-1574. *Poultry Sellers*, 1564. Oil on wood panel, 55 x 43⅛ in. (139.7 x 109.7 cm). 78.57

Leger's *Le Vase* and Steller's *Albatross* by Frank Stella. The George W. Stevens Fund also made possible the purchase of two important recent examples of the "artist's book" for the Stevens Collection, *Six Fairy Tales from the Brothers Grimm* by David Hockney, and *Fizzles/Foirades* by Jasper Johns, with text by Samuel Beckett.

Distinguished eighteenth to twentieth century prints were acquired through the Frederick B. Shoemaker Fund, including the mezzotint by Valentine Green after Joseph Wright of Derby's dramatic painting *The Air Pump*.

In metalwork, a serving dish in the Rococo style made for the Portuguese royal family by E.-P. Balzac shows the consummate mastery of style and technique of Paris silversmiths in the age of Louis XV; it is also of the greatest rarity. A large dish with a Biblical subject by the Limoges enameller Pierre Courteys, and a repousse silver covered cup and stand made in London show these French Renaissance and English Baroque styles in large and excellently preserved examples.

The first examples of eighteenth century Italian furniture to enter the collection are two sumptuous Venetian Rococo gilded wood and red velvet armchairs, and a pair of gilded console tables, probably from Genoa, that are of great refinement and complexity. A discreetly rich cabinet designed by René Lalique and featuring cast glass reliefs by him was acquired as the centerpiece of the Art Deco glass collection.

Important acquisitions for the African collection were a gold mask pendant from Ghana and an imposing mask for the Yoruba tribe's Epa Society by Areogun, among Nigeria's most noted sculptors.

WORKS OF ART ACQUIRED BY GIFT

A notable fact about the year is the unusually large number of works that have been given to the Museum by those who have previously owned and enjoyed them, or that have been acquired with funds given specifically for art purchases.

Two superb Rembrandt etchings given anonymously in memory of Grace J. Hitchcock, and 35 nineteenth and twentieth century British, French and American prints from Mr. and Mrs. Charles L. McKelvy, Jr., are

principal additions to the print collection. Other important prints have been received from the Museum Aides Fund for Blake-More Godwin, Mr. and Mrs. Charles Platt, Mr. and Mrs. Saul Weber, Mr. and Mrs. Nicholas Weber, Vito Portera, Ralph U. Swisher and Mr. and Mrs. Otto Wittmann. A red chalk study for the Museum's painting by Pompeo Batoni was received from the estate of Anthony Morris Clark, as was a drawing by Jean Charlot from Mr. and Mrs. Otto Wittmann. The photograph collection has owed much of its growth to Harold Boeschenstein, Jr., who this year made possible the acquisition of six notable prints, while other distinguished photographs were given by the Toledo Modern Art Group and Mr. and Mrs. Spencer D. Stone.

Gifts of painting and sculpture include paintings by Adolph Gottlieb, Helen Frankenthaler and Kenzo Okada from the Woodward Foundation of Washington, D.C., and an Italian Renaissance bronze from Mr. and Mrs. Otto Wittmann.

The increasingly important collection of the art of metalwork broadened in scope with three gifts of silver, an Art Deco chalice from Mr. and Mrs. Thomas M. Levis, Jr., an early American ladle and spoon from Helen and Harvey Muehlenbeck, and a Neoclassical English wine cooler from Doreen C. Spitzer in memory of Mr. and Mrs. Ward M. Canaday.

Glass included a Wiener Werkstätte bowl given by Mr. and Mrs. Lewis H. Kirshner in memory of Mr. and Mrs. Abraham Goodman, a Steuben Cluthra vase from the Carl Staelin Memorial Fund, and other interesting European and American examples from Cathleen G. Chapin-Kobacker and John Kobacker, Mrs. Melvin B. Lee, Mrs. Virginia C. Law and Kelvyn Grant Lilley.



Rembrandt van Rijn, Dutch, 1606-1669. *Landscape with a Cottage and a Large Tree*, 1641. Etching and drypoint, 5 x 12⁵/₈ in. (12.6 x 32.1 cm). Given in memory of Grace J. Hitchcock. 78.42



Rembrandt van Rijn, Dutch, 1606-1669. *Man in a Fur-Lined Coat*, ca. 1655-60. Oil on canvas, 45¹/₄ x 34³/₄ in. (115 x 88.3 cm). Clarence Brown Fund. 77.50



Covered porringer and stand.
British (London), 1661. Makers
marks IW (stand) and FW (por-
ringer and cover). Engraved with
the arms and crest of Sir John
Smith, who became Sherriff of
the City of London in 1669. Silver,
ht. of porringer 6½ in. (16.5 cm),
diam. of stand 13¾ in. (34.8 cm).
77.60

Willem van de Velde the
Younger, Dutch, 1633-1707. A
Stormy Sea, ca. 1670. Oil on can-
vas, 51 x 74½ in. (129.5 x 189 cm).
77.62





Edmé-Pierre Balzac, French (Paris), active 1739-1781. Dish with handles, 1745-46. Engraved with the arms of Braganza, the royal house of Portugal. Silver, length 22¼ in. (56.5 cm). 77.47



Console table (one of a pair). Italian, ca. 1730-40. Gilt gesso over wood, marble top, ht. 34½ in. (87.5 cm), w. 48 in. (121.9 cm). 78.30-31



Hubert Robert, French, 1733-1808. *The Workshop of a Restorer of Antiquities*, 1783. Oil on canvas, 39 $\frac{3}{4}$ x 56 $\frac{1}{4}$ in (101 x 143 cm). 78.5



Sir Francis Chantrey, British, 1781-1841. *George IV, King of England*, 1822. Marble, ht. 33 $\frac{1}{8}$ in (84 cm). 78.52



Benjamin Smith, Sr., British, 1764-1823. Wine Cooler, London, 1807-08. Made for the firm of Rundell, Bridge and Rundell to the order of the Russian counts Lieven. Silver-gilt, ht. 11 $\frac{3}{4}$ in. (29.9 cm). Gift of Doreen C. Spitzer in memory of Mr. and Mrs. Ward M. Canaday. 77.61



William Holman Hunt, British, 1827-1910. *Fanny Holman Hunt*, 1865-68. Oil on canvas, $40\frac{7}{8} \times 28\frac{3}{4}$ in. (104 x 73 cm). 77.34



Ferdinand Hodler, Swiss, 1853-1918. *Jeanne Günsburger*, 1912. Oil on canvas, $68\frac{1}{2} \times 33\frac{1}{2}$ in. (174 x 85 cm). 77.40



Marcel Wolfers, Belgian, born 1886.
Chalice, 1930. Silver, lacquer and ivory, ht.
10 $\frac{1}{4}$ in. (26.2 cm). Gift of Mr. and Mrs.
Thomas M. Levis, Jr. 77.115



René Lalique, French, 1860-1945. Cabinet, 1929.
Pearwood and rosewood with cast glass reliefs,
mirrored interior, ht. 74 $\frac{3}{4}$ in. (189.7 cm), w.
(opened) 60 $\frac{1}{2}$ in. (153.7 cm). 78.46



Piet Mondrian, Dutch, 1872-1944. *Composition
with Red, Yellow and Blue*, 1922. Oil on canvas,
16-7/16 x 19 $\frac{1}{8}$ in. (41.8 x 48.6 cm). 78.44



Fairfield Porter, American, 1907-1975. *Frank O'Hara*, 1957. Oil on canvas. $63\frac{7}{8} \times 45\frac{7}{8}$ in. (162.3 x 116.5 cm). 77.31



Adolph Gottlieb, American, born 1903. *Summer*, 1964. Oil on canvas, 40 x 36 in. (121.9 x 91.4 cm). Gift of the Woodward Foundation. 77.9



Ilya Bolotowsky, American, born 1907. *Blue Ellipse*, 1976. Acrylic on canvas, 68 x 40 $\frac{1}{4}$ in. (172.7 x 102.2 cm). 77.44



Pendant. Ivory coast or Ghana, Africa, mid-19th century. Gold, 1-15/16 x 1 $\frac{3}{4}$ in. (5 x 4.5 cm). 77.72

Areogun, Nigerian, 1880-1945. Mask for the Epa Society, Osi Village, Yoruba Tribe. Wood with polychrome, ht. 49 $\frac{1}{2}$ in. (125.7 cm). 77.22



Education

Programs in education were presented for many age levels and interests in the Museum galleries and in the School of Design.

Two important changes have expanded the joint degree-granting program with the University of Toledo. An undergraduate Art History major has been implemented with the addition of two faculty members at the doctoral level, and by a professional slide librarian trained in art history. A Bachelor of Fine Arts degree in studio practice now allows greater concentration in art courses than was formerly possible. The long-established bachelor's and master's degrees in Art Education, and the bachelor's degree in Art will also continue to be offered. A close working relationship was strengthened by the establishment of a permanent University-Museum Advisory Committee.

Gallery tours were offered for groups from the first grade through high school in spite of one of the worst blizzards in recorded history, the closing of Toledo Public Schools and a teachers' strike. The art and music tours bring together three catalytic agents: first, the Museum's art collection, music programs and tem-





porary exhibitions; second, the creative approaches of our specially trained tour guides; and third, the excitement and enthusiasm of young children making use of the Museum as a new learning resource. 114,000 children visited the Museum during the year.

The Children's Saturday Program expanded activities for high school students, including special painting classes offered in the galleries. Over 1,600 children took part in the program in each term of the school year.

Pre-primary children participated in special classes during the school year and the summer. Children as young as four years old began to enjoy a unique experience with instructors gifted at encouraging discoveries.

Adult classes continued to offer opportunities for investigating many different materials and media, including courses in fabric, weaving and quiltmaking. Public programs included the film series *Star Travelers*, *Bette Davis*, *Made in America: John Ford/Orson Welles* and *Mad Dogs and Englishmen*. A variety of free public lectures included a five-part series on decorative arts.

The Museum continued vigorous efforts to take its offerings outside its walls in a new Corporate lecture series, and in a new cooperative program with Museum

members in the Findlay region. Corporate lectures on art were given at Owens-Corning Fiberglas, The Dana Corporation and Libbey-Owens-Ford to over 400 people. For the Findlay group, now formally organized as Findlay Area Members of the Toledo Art Museum, the Museum organized both a lecture series there and several evening dinner-tour programs for special exhibitions at the Museum.

A new program of dramatic interpretations was presented by the Greenfield Village Players: "Come Slowly, Eden," a portrait of Emily Dickinson and "The Night Thoreau Spent in Jail." University of Toledo students presented "Miracles: Modern and Medieval" in the Cloister.

The National Endowment for the Arts Educational Fellowship generated programs originated by the four participants, including walking tours of Toledo architecture, gallery games for special family days, improvisational tours and educational exhibitions.

Renovation of the School of Design to improve teaching facilities, create a new student entrance and exhibition gallery and relocate offices was begun in the summer of 1978.

Music

This year the Music Department pursued established concert and education programs and initiated important new offerings. These were carried out by the professional staff with the valued assistance of volunteer Music Docents, Special Lecture Music Docents, Concert Ushers, and the Peristyle Subscription Committee.

Concerts included the Peristyle Concert Series, the Great Gallery Series, Sunday Free Concerts, and a new monthly series of Gallery Gigs, informal free concerts of ensemble music in the Cloister. The Peristyle Series included the Rotterdam Philharmonic, trumpeter Maurice André, Royal Winnipeg Ballet, Murray Louis Dance Company, and the Bavarian Symphony. Great Gallery chamber music evenings included the Panoha String Quartet, flutist Eugenia Zukerman and guitarist Carlos Bonell, Aston Magna, and the Tokyo String Quartet. Weekly Sunday Free Concerts presented a variety of talented regional musicians who drew appreciative audiences. Friday afternoon Gallery Gigs attracted many people for an enjoyable half hour which many coupled with lunch in the Museum.

In addition, the Toledo Symphony Orchestra, International Institute, Toledo Choral Society, and Sweet Adelines held their own performances in the Peristyle.

The focus of music education classes was changed to include greater awareness of visual concepts. As a result, the Museum's art collection is now being used as much as possible. The results of this approach have been satisfying. For example, in a successful program for fourth grade students the class period is spent in the galleries identifying instruments in paintings, sculpture, and decorative arts, while also discussing their history, how they produce sounds, and hearing cassette recordings of similar instruments. Performance-oriented classes have added a new dimension to the music education program. In Keyboard Conversations, both the Dutch chamber organ and early American piano are used, while Musical Moments is recital-oriented, covering musical concepts appropriate to each grade level.

On Saturdays, third and fourth grade students filled classes of Museum Adventures, Chorus, Exploring Sounds and Creative Movement. Regular evening classes for adults were begun with course offerings including The Story of the Orchestra, Introduction to Music Listening, and Twentieth Century Music.

Peristyle concert audience



Peristyle Series Subscription Committee

Mrs. Lawrence Bell
Mrs. Roger Berkowitz
Mrs. James Blumer
Mrs. Donald Bowers
Mrs. Andrew Brubaker
Ms. Becky Capell
Mrs. Jan Dixon

Mr. Harry Falconer
Mrs. Elmer A. Graham
Mrs. Fred J. Harrington
Ms. Dorothy Hite
Mrs. Richard Howe
Mrs. Ronald Langhals,
Co-chairman

Mrs. Howard Levin
Mrs. Stacy Lloyd
Mrs. Donald Lynch
Mrs. Harold McMaster
Mrs. Robert W. Penn
Mrs. Norman Nitschke
Mrs. Pablo Pons

Mrs. Joseph Siegel
Mrs. Howard Swift
Mrs. Frank Voss
Mrs. Larry Winegar
Mrs. Carl Zerner,
Co-chairman

Art and Music Docents

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Mrs. Louis Balkany
Mrs. William B. Bass
Mrs. A. Lewis Bentley, Jr.,
Vice-President
Mrs. Daniel Bolovan
Mrs. John E. Brune
Mrs. James A. Brunner,
Secretary-Treasurer
Mrs. Ray M. Cannon
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Mrs. Jacqueline J. Foster

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Mrs. Robert L. Hauman
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Mrs. Leonard E. LaBine
Mrs. Otto K. Lawson
Mrs. Richard F. Leighton
Mrs. Arthur R. McCamey
Mrs. B. F. McKenney
Mrs. George F. McKisson, Jr.
Mrs. John A. McWilliam
Mrs. Andrew S. Merrels

Mrs. Theodore O. Metcalf
Mrs. Richard H. Metzger
Mrs. J. Harlan Moan
Mrs. Charles N. Mouloupoulos
Mrs. Robert W. Muenzer
Mrs. William Niehous
Mrs. Joseph T. O'Leary
Mrs. Thomas W. Palmer
Mrs. William H. Price II
Mrs. John W. Pridgeon,
President
Mrs. Lester M. Radovsky
Mrs. William R. Riddle

Mrs. Roy Rike
Mrs. Richard Rimer
Mrs. Charles A. Sailstad
Mrs. Bernard Seibenick
Mrs. John Shelly
Mrs. Ronald D. Simmons
Mrs. Philip Simonds
Mrs. Fred E. Steele
Mrs. David M. Stevens
Mrs. William A. Sussman
Mrs. Douglas W. Thierwechter
Mrs. Frank J. Voss
Mrs. Blaine Wiley
Mrs. David G. Wise

Library

The Library's holdings were substantially increased by 759 books, now totalling well over 35,000 volumes; these are complemented by more than 140 periodical and sales catalogue subscriptions. The acquisition of equipment for reading both microfilm and microfiche through the Kress Foundation grant has also made it possible to acquire publications not available in book form. Two additional reading room tables were bought with funds from a successful sale of duplicate books, periodicals and posters, many of which were given by Museum members for this purpose.

The newly formed Library Advisory Committee, composed of representatives from the Library, Curatorial Department and School of Design met regularly to discuss how the Library can best meet the needs of the several Museum departments, university and other students, Museum members and the general public.

The Librarian and Assistant Librarian attended the Art Libraries Society/North America annual conference, and meetings of the Special Libraries Association and ARLIS/Ohio. Orientation tours and talks were given to Museum Docents, to docents from several school districts and to university student groups.

We are grateful to the many donors of books, and to Miss Nancy Porter, a volunteer in the summer of 1978.



Research Associate Susan Strickler at work on the forthcoming American paintings catalogue.

Excavating for the new student entrance



The Superintendent's Department is responsible for the security and maintenance of the Museum's buildings and grounds. The same problems that affect other building and home owners have to be dealt with, and it has been necessary to conserve fuel and electricity to stay within the budget. We are now using 20% less natural gas fuel than four years ago; to do this, winter temperature in the galleries has been lowered to 63° F. To conserve electricity, gallery lights are kept off unless there are visitors in the galleries and inadequate natural light. By this and other measures we have cut consumption of electricity by 9% in recent years.

The Museum was built in three main stages, 1910-12, 1924-27 and 1930-32. During the year older parts of the building were re-wired, continuing a program begun in 1976. For the first time since the 1930s the asphalt and stone portion of the roof was replaced, a project made possible by the National Endowment for the Humanities Challenge Grant. The backstage areas of the Peristyle were repainted for the first time since it was opened, and the Peristyle stage was refinished.

Nineteen additional attic fans have eliminated 90% of our formerly severe condensation problems. A spray booth, the gift of the DeVilbiss Company, was installed in the Restorer's Room to make it possible for paintings conservators to use spray equipment for varnish application.

In October the new Bookstore was opened, relocated on the ground floor at the Grove Place Entrance. The new student entrance, made possible by the Terhune Foundation, and named the Plough Pavilion, was

largely completed, as were extensive interior renovations which added two more classrooms, several offices, a new student gallery and a student lounge. This entrance is served by a new two lane driveway that provides much improved and safer access for the hundreds of students attending classes.



Roof renewal in progress

Membership

The annual fall membership campaign, which this fiscal year raised \$167,556 to support the operating budget, is one of very few such campaigns in the country that is entirely organized, led and carried out by volunteers. This saving in solicitation costs is itself an important contribution towards balancing the Museum budget.

The 1978 volunteer Museum membership campaign led by the Art Museum Aides under the chairmanship of Mrs. Alonzo H. Poll with Mrs. Fred C. Christen, Assistant Chairman, gained 1,323 new members. Membership total thus reached a record high of 8,232 despite the first increase in almost ten years for dues in the Basic and Contributing categories. With Aides serving as team captains, 560 volunteer workers actively participated in the campaign. Of these, 61 qualified as new Museum Friends by obtaining five or more Museum memberships.

During a highly successful year, Collectors Corner, the sales and rental gallery operated by the Aides contributed \$8,500 to the Museum from its operating profits.



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President's Council Dinner

Increased endowment is absolutely essential to the Museum's future growth. While unsolicited gifts and bequests are of great importance, it is the task of the volunteer Endowment Development Committee continuously to augment these funds by seeking both major support and new members of the President's Council, composed of those who give \$500 or more each year.

During the first part of this fiscal year the committee under Co-Chairman William Price succeeded in obtaining 75 new President's Council members. As a result, it was necessary to hold two successful President's Council dinners in December. Early in 1978 the Committee was organized into specific groups under Chairman Lawrence Bell to seek support from individuals, both small and large corporations and foundations. Since January 1, 1978 the President's Council has gained 74 new members to reach a new high in membership of 476, and a very substantial group of contributors increased their contributions in response to the National Endowment for the Humanities Challenge Grant opportunity. Many contributors became members of permanent endowment categories, as well.

In the spring of 1978 the new Donor Pooled Income Plan was initiated. This is a method of deferred giving which can be beneficial to both the donor and the Museum.

ERRATA

page 17: The painting by Bolotowsky
is shown inverted from the
correct position.

page 24: The 1978 volunteer
membership campaign was
under the chairmanship of
Mrs. Fred C. Christen with
Mrs. Charles E. Ide, Jr.,
Assistant Chairman.



The President's Council

The President's Council is comprised of those who annually contribute \$500 or more, of those who have become Donors or Patrons of the Museum within the past five years, and of living Benefactors of The Toledo Museum of Art. An accumulated contribution of \$5,000 establishes eligibility for election as an Endowment Donor.

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Bronze plaques in the Monroe Street Entrance Court permanently recognize the Major Contributors of the Museum. These are categorized as follows: Major Benefactors \$1,000,000; Endowment Benefactors \$500,000; Supporting Benefactors \$250,000; Benefactors \$100,000; Supporting Patrons \$75,000; Contributing Patrons \$50,000; Patrons \$25,000; Supporting Donors \$15,000; Contributing Donors \$10,000; Donors \$5,000. The gifts of these major donors make it possible for the Museum to continue its many services to the community.

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*Changes in 1977-1978

The Toledo Museum of Art
Statements of Current Operating Fund Income and Expenses

Years ended August 31, 1978 and 1977

Income:	1978	1977
Distribution of current income:		
Libbey Residuary and Endowment Funds	\$ 565,180	613,286
Museum's Endowments	665,065	556,467
Other Endowment Funds and donations	119,669	111,180
Government and foundation grants	281,679	161,633
Income from invested operating funds	12,769	16,608
Membership dues	167,556	130,601
Tuition and supply fees	431,849	366,935
Concert tickets	58,317	61,957
Exhibitions	22,728	894
Museum bookstore sales	102,846	69,131
Other sources	35,781	23,683
Total income	<u>2,463,439</u>	<u>2,112,375</u>
Expenses:		
Compensation and fringe benefits	1,293,560	1,167,714
Concert costs	61,477	60,933
Exhibitions	220,395	154,737
Maintenance of facilities and collections	411,933	369,474
Publicity, promotion and publications	70,821	65,340
Scholarships, fellowships and awards	35,402	47,656
Cost of sales of school supplies	51,293	19,121
Cost of Museum shop sales	66,520	40,327
General and administrative	40,564	42,852
Other operating costs	178,393	110,393
Total expenses	<u>2,430,358</u>	<u>2,078,547</u>
Excess of income over expenses	<u>\$ 33,081</u>	<u>33,828</u>

This statement presents income and expenses of the operating fund and excludes operations of the Plant, Art and Endowment Funds.

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 The Toledo Museum of Art

We have examined the statements of current operating fund income and expense of The Toledo Museum of Art for the two years ended August 31, 1978. Our examinations were made in accordance with generally accepted auditing standards, and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the aforementioned statements of current operating fund income and expenses present fairly the current operating fund income and expenses of The Toledo Museum of Art for each of the two years in the period ended August 31, 1978, on a consistent basis.

Toledo Ohio
 October 13, 1978

Peat, Marwick, Mitchell & Co.

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